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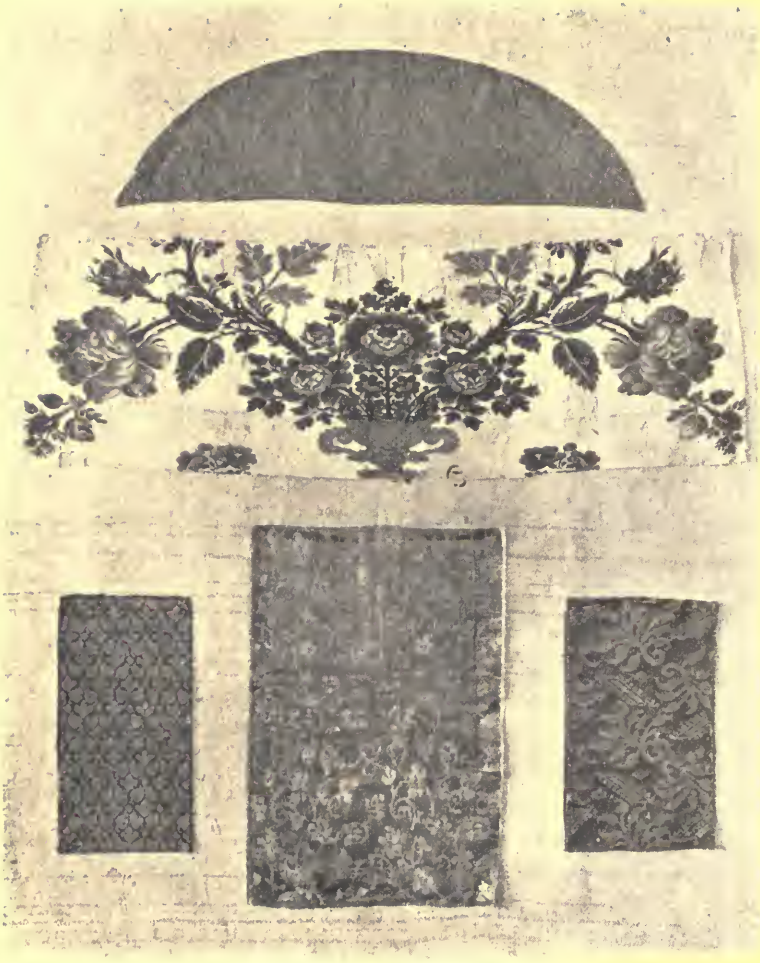

Fig. 42. Textile Patterns. Italian and Spanish Brocades. Floral Design. XVIII Century; the Others Early XVI

THEORY AND PRACTICE
OF
TEACHING ART

BY

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TRAINING IN THE THEORY AND PRACTICE OF TEACHING ART

INTRODUCTION

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The Purpose of Art Teaching

The true purpose of art teaching is the education of the whole people for appreciation

A training that calls for a very direct exercise of the critical powers, developing judgment and skill, is a training that will increase the individual's efficiency whatever his calling may be.

The general public has not thought of art education in this way, but has acknowledged the value of "drawing," especially when it can serve some utilitarian purpose.

A better understanding of the true usefulness of art recognizes creative power as a divine gift, the natural endowment of every human soul, showing itself at first in the form that we call *appreciation*. This appreciation leads a certain number to produce actual works of art, greater or lesser,—perhaps a temple, perhaps only a cup—but it leads the majority to *desire* finer form and more harmony of tone and color in surroundings and things for daily use. It is the individual's right to have full control of these powers.

Even from the economic side, that education is deficient which leaves one unable to judge of form and color when he is constantly required to use such judgment. This lack of appreciation is responsible for an immense waste of labor, skill and money in the production of useless and ugly things. Works of fine art stand among the things which the world prizes most highly. A nation's ideals are revealed in its art, and its art has greatest value when it is the expression of the spirit of the whole people.

In a sympathetic public is found the life-giving influence which

creates works of fine art, and the measure of their excellence is the measure of the nation's appreciation.

The attainment of such an end as this places public art education above a mere training in drawing, painting or modelling, and above the so-called practical applications. The work must be organized for a steady growth in good judgment as to form, tone, and color, through all grades from the kindergarten to the university. The main question at all stages is whether the art work of the school is making this good red blood of appreciation and giving to the individual the greatest possible encouragement to express himself.

Academic Art Teaching

Artists themselves, when by their works they can hold the attention of the people, become the teachers of the people, in a large sense. But when there is need of well defined methods of teaching for general use in public schools, the artist if asked for help will naturally suggest the means by which he obtained his professional training. The public will also look to the art school for direction, or at least for a theory. Unless the professional people have recognized the necessity of general culture in art, and have thoroughly studied the conditions, the probability is that they will offer only a modification of what we will call "academic" teaching. This has been the case in large measure and art education has not advanced equally with general education.

Since the days of Leonardo da Vinci the main effort in art teaching has been toward representation. Before that period the main purpose was the creation of harmony. Under the influences of the later Renaissance, representative drawing has been given an importance far beyond its real deserts.

If the fundamental principle of academic art teaching could be stated in a phrase, it would be "First, learn to draw,"—referring to accurate representation. Naturally the methods and principles of the professional art school have been copied in formulating courses for public school teaching. Hence we find representation holding the chief place in art courses under the various names of freehand drawing, light and shade, mass painting, etc.

The followers of the academic ideal relegated design to a secondary place under the term "decorative art," and sought to

explain the beauty of design by an analysis of historic styles. Courses in design became a study of styles, just as courses in drawing became a study of nature.

The effort of the academic method is centered upon "learning to draw," and in two directions: nature forms, and historic art. The principle is—first acquire a knowledge of facts, either of nature's facts or art's facts, *then* use them in your own creative expression. Roughly outlined, courses in art would be based upon a scheme like this:

- Academic method
  - Representation
    - Drawing from casts and other objects
      - Pencil drawing
      - Pen drawing
      - Charcoal line drawing
      - Brush drawing, etc.
    - Perspective
    - Light and shade
    - Color study, from nature
      - Charcoal
      - Water color
      - Oil
    - Painting
    - Picture study
    - Composition, incidental
  - Design
    - Historic ornament
    - Structure of pattern
    - Perspective
    - Color exercises
    - Wash drawing
    - Composition, in some style or period

It is true that individual teachers vary this program, introducing other elements and combining both representation and design in one course, but in the main the effort goes to the acquiring of facts and knowledge *out of which* appreciation may grow *somehow*, if indeed the matter is considered at all. Such an aim as this is too uncertain and inadequate. The work does not tend to original expression. It is a partial education, leaving the pupil without sufficient grasp upon the essentials.

Synthetic Teaching

If we regard the purpose of art instruction to be the development of *power,* it is evident that our whole scheme of teaching must be radically different from that outlined above. A possible progression for courses in art is suggested in observing how the ~~the~~ creative force has expressed itself, from the beginning in rude rhythms, to the supreme art works of the world.

Comparison of the fine arts, as to structure, shows that a few fundamental ideas are common to them all.[1] Investigation of methods of teaching other arts will suggest at least a theory of procedure in the case of the space arts.

Having discovered what are the elements and basic principles the first step is an effort to create with them, be it only a harmony of two or three lines or spots. From this one proceeds in successive steps up to compositions of great complexity—the design, the sculptured group, the building, or the picture,—using nature's facts and historic knowledge, acquiring skill of hand and accuracy of vision, employing every possible aid to strong and clear expression.

Skill in drawing will now be sought as a means of expression, not considered as an end in itself. Historic styles will now serve as examples of harmony, not as mere models.

The earlier and more elementary part of such a course is from its general nature suited to the public schools and to all classes of students. The later problems are naturally those of the specialist, the teacher and the professional artist.

The Art Language

In the space arts the elements are but three:

Line—the boundary of a space.

Dark-and-Light—or mass, or quantity of light.

Color—or quality of light.

These constitute a language for all forms of space-art whether representative or decorative; architectural, sculptural or pictorial. There is no necessity for any two-fold division into representation and design. Design is rather the very beginning, the primer of art, and there is one sense in which all good space-art may be called design.

[1] *The Genesis of Art Form,* by George Lansing Raymond.

Under the heading of Line may be grouped all kinds of line harmony, beauty of contour, proportion of spaces, relations of size,—all drawing, whether representative or decorative.

Under Dark-and-Light, elementary and advanced tone study, painting, composition of masses; in architecture, patterns and pictures.

Under Color, the theory of color, relations of hue, dark and light color and intensity,—color harmony.

The natural sequence in the use of this three-fold language would be: 1. Line, 2. Dark and Light, 3. Color. It seems best to begin with Line but there should be no rigid division. It is quite possible to begin with Color, or even with all three of the elements, provided the progression is maintained, and the appreciation of harmony be the main purpose.

As this method of teaching approaches art from the side of composition, it may be called the Synthetic Method, to distinguish it from the academic, which is analytic.

A course of study from this point of view would be based upon an outline something like this:

Synthetic Method	LINE	Spacing, Line structure Character of line, expression Principles of Design Composition of line Representation	Drawing and Modelling
	DARK and LIGHT	Massing, Values Quality of tone Composition of Dark-and-Light Light and shadow in representation	Painting
	COLOR	Hue, Value, Intensity Color harmony Color composition	

COURSES

Two things are essential to success in any form of work in the space arts.

1. Appreciation of harmony of line, mass and color, whether in Architecture, Pictures, Sculpture, Design, or Nature.

2. Ability to express ideas in terms of harmonious line, mass and color.

Under these two heads may be grouped all studies in the theory and history of art, and all the various forms of training for hand and eye. The courses of the Department of Fine Arts of Teachers College are planned for a progressive growth in appreciation and power of expression, developing freedom and skill in drawing, painting, modelling and construction. The work is intended to be primarily an exercise of the mind, aiming for power rather than a superficially pleasing result. In fact the student's work might be far from what is ordinarily considered a successful drawing and yet the individual has made a genuine and decided advance in artistic power. Unusual creative genius will often express itself in terms seemingly rude. Accuracy and finish in execution certainly have great value, but more important is the personal feeling, the fresh individual way of expressing ideas in art-form.

The Junior or first year courses are devoted to principles of line composition, spacing, values and color harmony, with extensive studio practice in drawing, modelling, painting and designing.

The Senior or second year is given to special work in three general divisions:

a. Theory and Practice of Teaching Art; Supervision of Art Instruction.

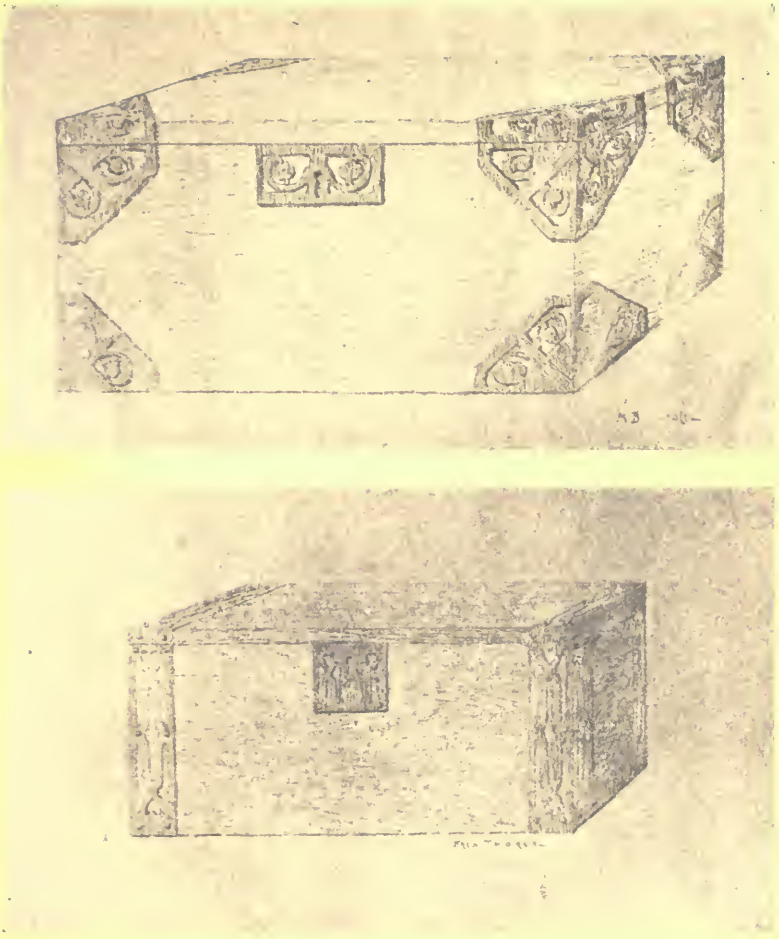
b. Advanced Drawing and Painting, with life model; composition of pictures; illustration; landscape painting.

c. House Decoration; advanced design.

NOTE.—For information as to admission, required work for the degree and diploma, description of fundamental courses in education, and all matters of organization, see Teachers College Announcement.

Fig. 15. Two Grays

Fig. 3. Door, in Perspective; Freehand Drawing



Spacing and Dark-and-Light. Original Designs for Boxes with Metal Corners and Key-plates

DESCRIPTION OF COURSES AND EXPLANATION OF PLATES

Fine Arts 5-6. Principles of Design. 9 hours per week.

Fine Arts 17-18. Design in Construction and Decoration. 6 hours per week.

These classes meet together for the lecture and class criticism, but work in separate studios.

5-6 is a course for teachers, painters and general students.

17-18 is for designers and craftsmen.

Spacing or the kind of beauty created by arranging lines and spaces, is the first subject considered. There are many ways of beginning a study of spacing, but Fig. 1 illustrates one series.

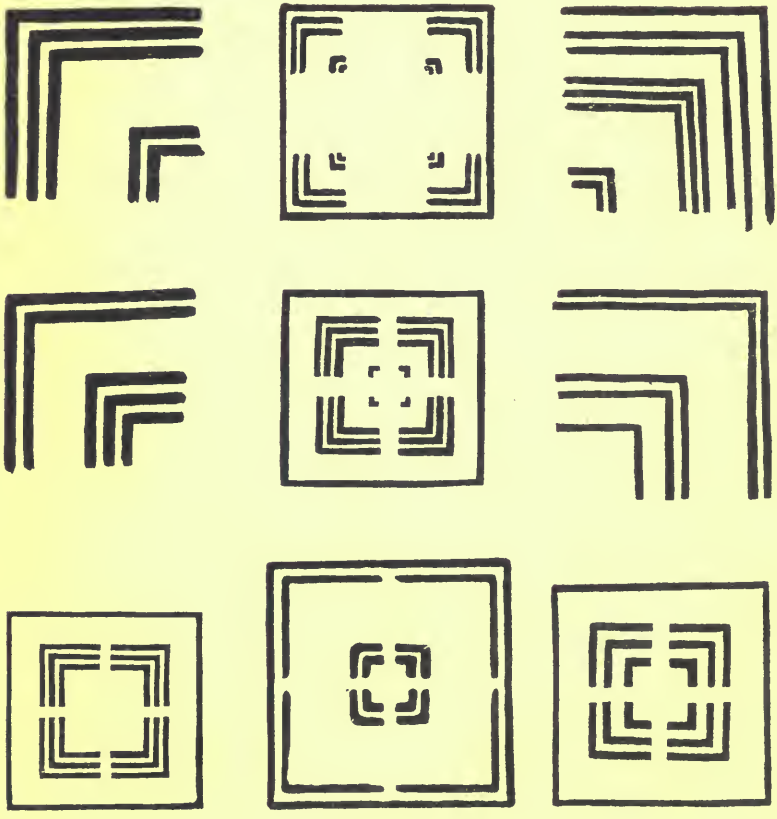


Fig. 1. Spacing. Practice with Japanese Brush

These exercises in line spacing show that great variety of expression is possible even with a simple group of straight lines. By arranging sets in a square, a unit is constructed. In making many of these units and selecting the best, the student is forced to use his appreciative powers and a certain amount of invention. The effort must be toward making a *fine* arrangement; mere difference of spacing would have no art value.

Drawing. Use of the Japanese Brush

First, rough sketches in charcoal. Then drawing the lines with the Japanese brush and ink—either directly over the charcoal lines, or on Japanese paper. All work must be absolutely free-hand. No measurement of any sort is advisable. The brush is held perpendicular to the paper, like an etcher's needle, and is moved very slowly, with deliberate intention as to the width and direction of the line. The Japanese brush has been chosen because it is an implement made expressly for line drawing, is readily obtainable and very inexpensive. Moreover it is the most sensitive implement for drawing, admitting of great variety in the quality and width of stroke.

The exercise of drawing deliberately, of causing the hand to obey the will, is in itself a training in skill and execution.

Tracing

As the effort is always toward the finer qualities, *tracing* is practised for the improvement of the spacings, or refinement of the lines. For this purpose, and for line work with the brush, Japanese paper is the best. It is sized, is very strong, soft in color, and transparent. Mere mechanical tracing has no value, but tracing for improvement has a distinct art-use.

Ink and Ink Stone

Japanese stick ink is the most economical, as a little grinding upon the ink stone will produce a sufficient quantity for a large amount of work. Bottle ink or water colors can be used. The materials suggested above are the best for the purposes desired, but they are not absolutely necessary. The exercises in line drawing and in spacing could be executed with pencil, charcoal, crayon, or even oil paint brushes. The principles can be taught in any medium.

Historic Examples

Such simple spacing of straight lines suggests at once the architectural moulding and its kindred. The best examples, Greek, Gothic and Renaissance, can be shown and their excellence pointed out.

Application

If desirable at this stage the lesson can be applied directly to designs for mouldings, line borders for book covers, framing, etc.

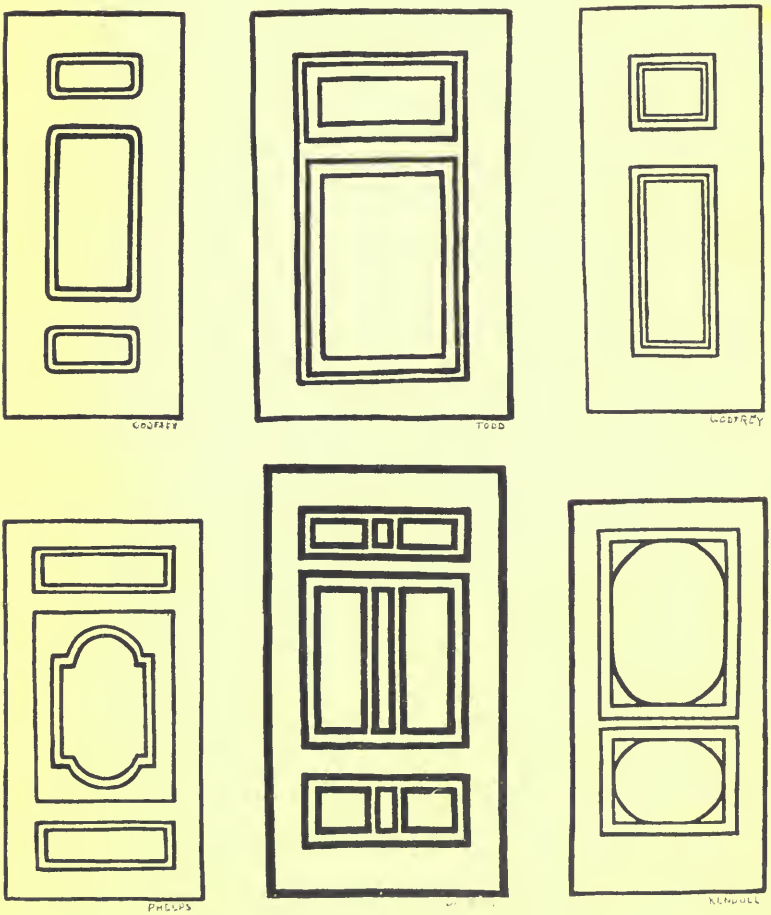


Fig. 2. Spacing of Rectangular Panels

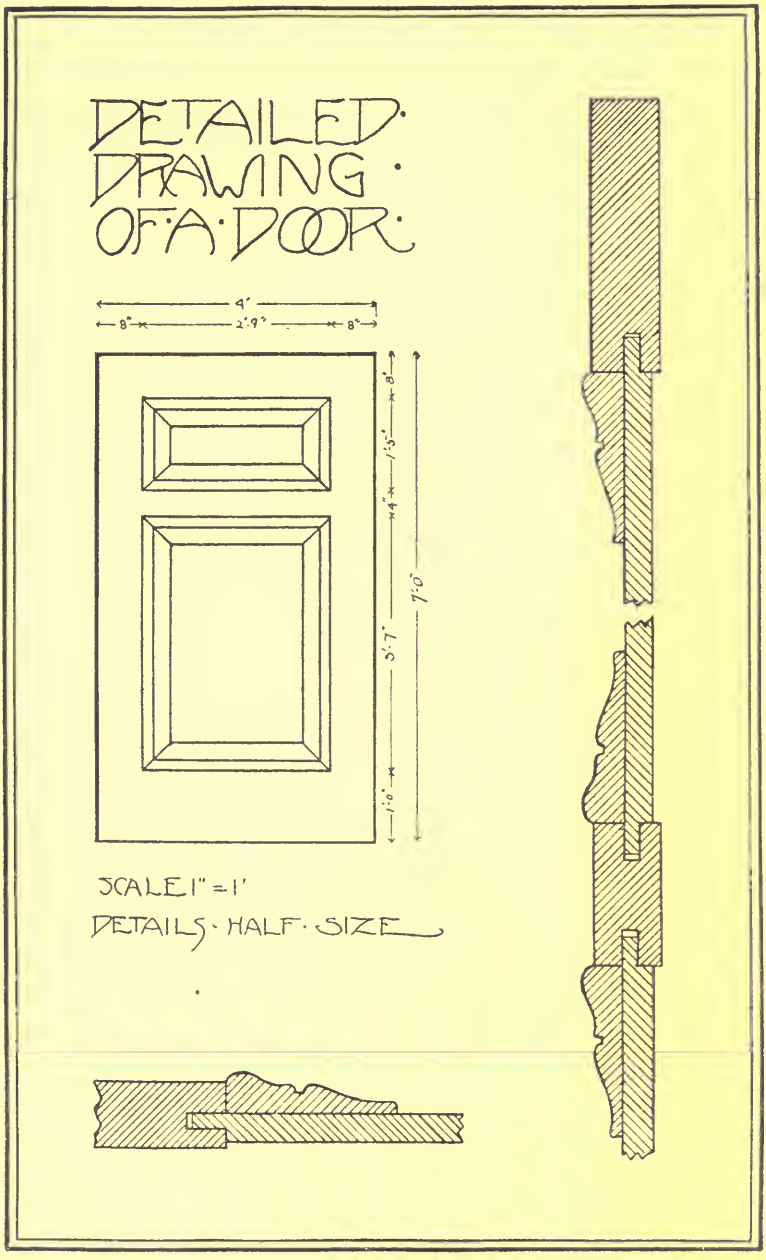


Fig. 4. Working Drawing from an Arrangement in Fig 2

Rectangular Spacing

The first problem involves a very simple synthesis. The next should include the first with an added step. Rectangular panelling, the arrangement of enclosed spaces seems to follow naturally. The square and circle being invariable, composition is possible only with the interior lines. But the rectangle is infinitely variable; its proportion is a matter of choice; hence rectangular spacing lays a double burden upon the designer, *boundary lines*, and *interior lines*.

Suppose the Door is chosen as a subject. Its panelling affords an opportunity for spacing. (Fig. 2). *After* the exercise in original arrangements of rectangular panels the student may

1. Draw an actual door in perspective. (Fig. 3. See page 23.)

2. Make a working drawing from a free-hand design, adapting it to the requirements of construction. (Fig. 4).

Another good subject would be a box with panels for top, front, and ends; with perspective drawing and working drawing.

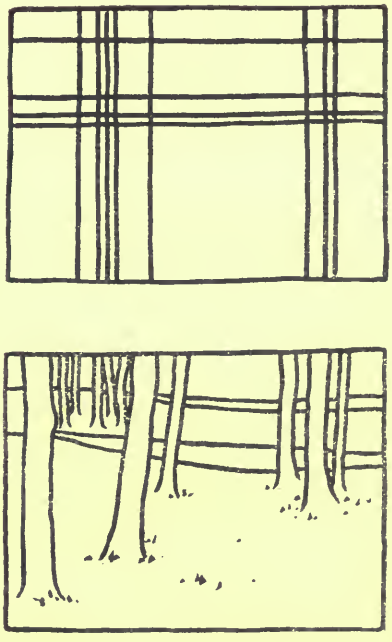


Fig. 5. Irregular Spacing

Irregular Spacing. Landscape

Irregular spacing of straight lines, vertical and horizontal, suggests a unit for textile design, the familiar plaid pattern. But a similar system of lines might be the basis of a pictorial composition. (Fig. 5.) In either case a few main lines cut the space into smaller divisions. Both are designs, and their excellence depends upon the same principle. The introduction of landscape

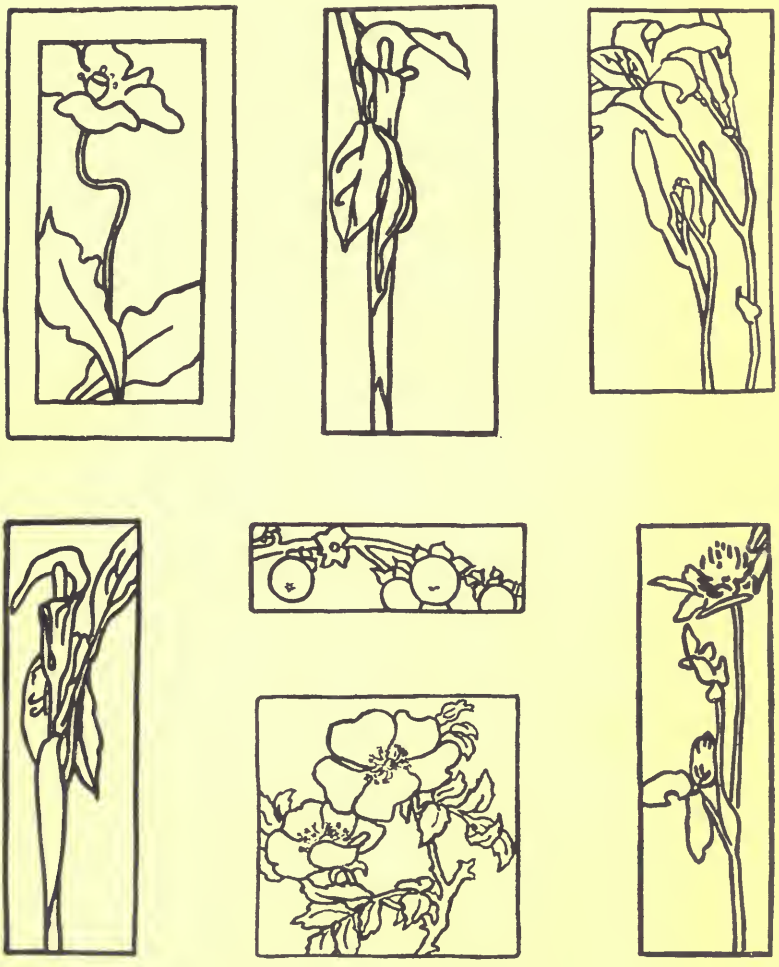


Fig. 6. Flower Lines in Space Composition

now points to the unity of all forms of space-art, and incidentally gives the student an added interest.

Curved Lines

A series of exercises in curved line could be undertaken at this time, with many applications. These would necessarily be geo-

Fig. 7. Proportion in Curved Line

metric. It will be better, if time is limited, to take flower forms as line themes for spacing. (Fig. 6.) This does not mean merely drawing flowers from nature and enclosing them in a space—a

rather mechanical operation—but a choice of certain flower forms and the attempt to use them as a line scheme within a space. Such an exercise would suggest a reason for drawing the flower from nature, especially if the panels are developed into designs for actual use.

Drawing. Two Points of View

Note the difference between drawing merely to acquire skill or to obtain knowledge of facts, and drawing things because they are beautiful or because there is a definite art-use for the drawing.

For a more intimate study of the nature of curved line beauty, there might be an exercise in composing curves of pottery. (Fig. 7.) It will be seen that there is beauty of spacing in the curve itself.

Greek Vases. Pottery

Fine examples of curves can be shown, at least in photograph. But here is the opportunity for work in the museum—for the drawing of Greek vases, pottery, and even of sculptured figures and animals,—as examples of beauty of curve.

Application in Clay Modelling or Metal

Immediate application can be made in clay modelling, by building up bowls and vases from original designs by students. The same may be said for hammered metal.

Principles of Design

So far there has been a consideration of spacing for a general effect of good arrangement. Following this would be the study of certain definite ideas of composition—distinct ways of creating harmony of line. These ways, for want of a better name, may be called Principles of Design. For ordinary purposes of teaching two will suffice—and may be named Subordination and Rhythmic Repetition.

Other principles of lesser importance, Symmetry, Opposition, Transition, could be specially studied if necessary, but usually they are included in exercises in the two first named.

Subordination is that principle by which the parts are mutually dependent upon some dominating part or group of parts. A good illustration is the flower with its main line of stem, from which radiate the lesser lines of leaves and petals. (Fig. 6.) Spaces

Fig. 16. Dark-and-Light Massing. Sketches from the Masters

Fig. 17. Dark-and-Light Massing. From Nature

Fig. 26. Three Values

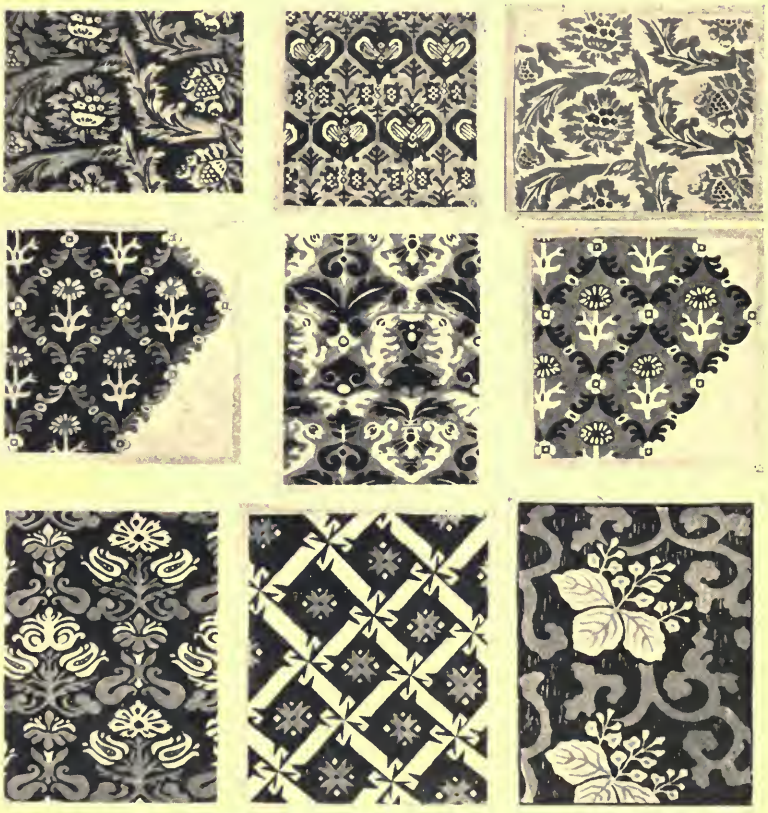


Fig. 19. Dark-and-Light; Three Values. Variations with Ancient Textile Patterns

Fig. 20. Coptic Design; Three Values

Fig. 25. Four Values. Original Design

Fig. 22. Three Values. Original Design

Fig. 21. Dark-and-Light; Three Values. Original Designs

Fig. 23. Three Values. Original Designs

Dark-and-Light: Three Values. Original Designs based on Eastern Embroideries

Fig. 24. Three Values. Original Designs

Fig. 27. Dark-and-Light; More than Three Values. Landscape Composition

may be arranged in principal and subordinate groups. (Fig. 8.)

There is a central or dominating idea and all others are contributory, like the "point" of a story, the "centre of interest" or

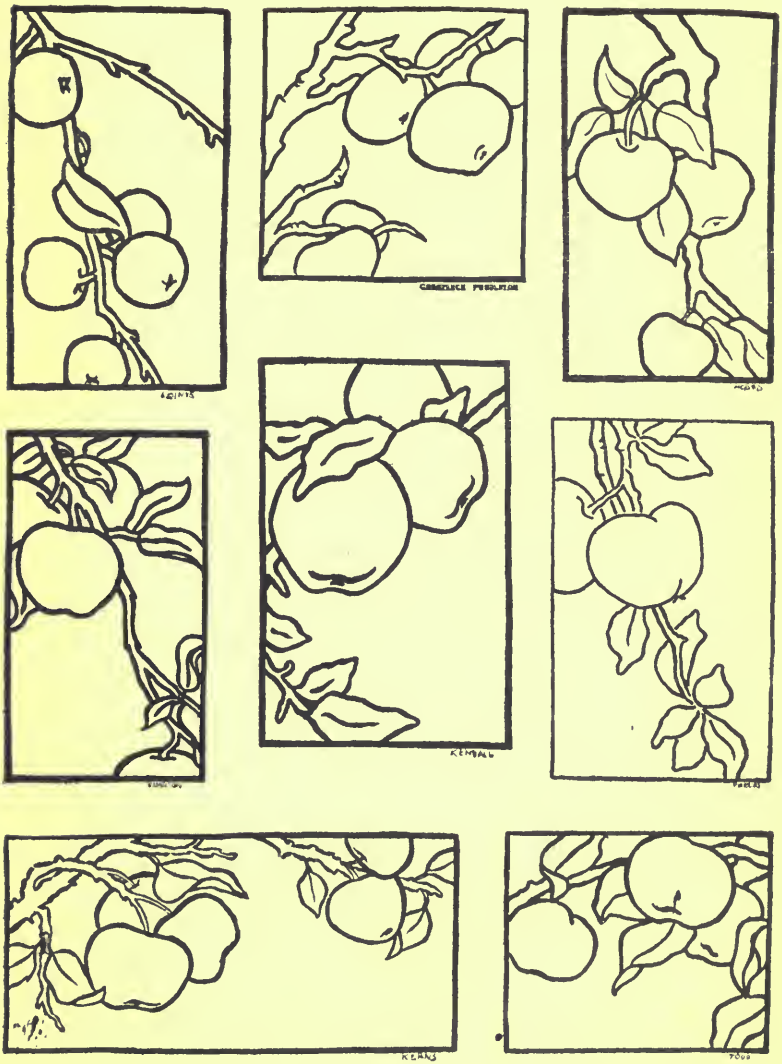


Fig. 8. Principles of Design; Subordination. Original Designs

the "focus" of the picture, the "main line" of the statue, the "style" of the building, the "key" of the color scheme.

An exercise in this principle is illustrated in Fig. 8. A branch of apples furnishes a set of lines and spaces that may be set into a rectangular panel. The unity of such a design is dependent upon the simple and clear disposition of the main spacings.

Landscape is an excellent subject for studies in Subordination. (Figs. 16, 17, 18.) An extended series could be introduced involving Flowers, Fruit, Figures, Animals, Landscape, Architectural detail, and Decorative panels.

Applications

Panels for Wood and Metal.

Book Cover design.

Illustration with page composition.

Landscape sketching.

With this work would be associated drawing from nature and special research in the history of architecture, painting and design. Photographs of fine examples could be shown the class, and museum work in copying be carried on in connection with the lesson.

Rhythmic Repetition

This is perhaps the oldest form of art expression. The dance, the drum-beat, the rhythmic chant, rude rhymes, incised and painted borders on pottery, woven borders and patterns—all these are harmonies created according to one underlying principle. They are the beginnings of the drama, music, poetry, architecture and painting.

Mere repetition has no art-value, but repetition in fine spacing, with an intention of producing harmony,—this calls for appreciation and a feeling of power.

Borders

It is not necessary to illustrate here the well known straight line frets and borders, the zigzags and meanders and swastikas, common in all art from the engraved paddle and tapa cloth of the savage to the Greek temple. The class may profitably study the development of rhythmic borders by taking a series of straight lines ||||||| ⅂⅂⅂⅂⅂⅂⅂ or ΛΛΛΛΛΛΛ adding other lines and producing varieties of the so-called Greek fret. These might furnish motifs the best of which could be drawn large enough to afford interesting spacing.

A good exercise for beginning the study of this principle is based upon the straight or curved line border. The instructor may suggest several themes, or the students may choose them

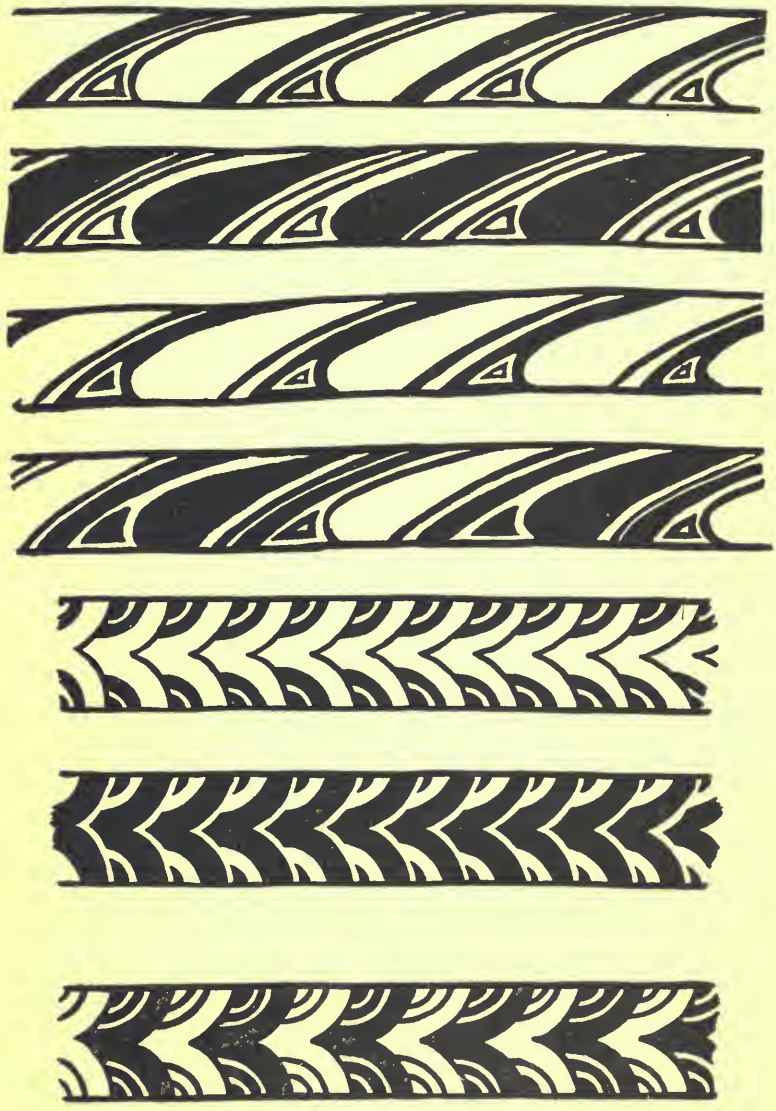


Fig. 9. Variations in Two Values

from primitive art and compose variations in many spacings. (Fig. 9.)

Another series can be based upon such simple units as the line and dot (Fig. 10), or | ⌣.

Surface Pattern

This is a more complicated form of rhythmic repetition, yet the structure is very simple, all being reducible to a geometric skeleton of squares, triangles, rectangles, or diamonds. The checker board is a good line scheme for a beginning, placing a figure in each square or each alternate square. The class should consult books upon the structure of pattern.[1]

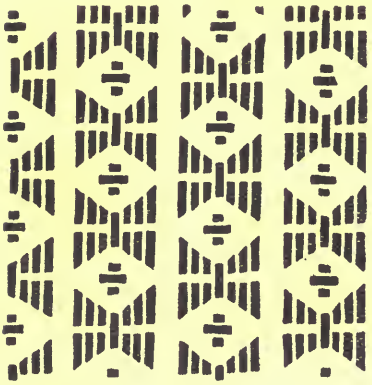


Fig. 10. Line and Dot

Now returning to borders, more difficult problems are undertaken, using curved line, flowers, animals and figures. (Figs. 11, 13, 14.) Then the same units may be combined in surface patterns. (Fig. 30.)

Textile Pattern

The collection of textiles[2] will demonstrate the methods of composing pattern through the ages, but most important of all is the appreciation of the finer qualities as to spacing, proportion, and rhythm. For example the Italian of the fourteenth century has a distinction of line harmony which is lost by the eighteenth century (Fig. 42).

Landscape. Pictorial Expression

Rhythmic repetition is a structural principle often chosen by the masters of landscape. A mural painting, for example, with

[1] *The Anatomy of Pattern, The Planning of Ornament,* and other books by Lewis F. Day.

Line and Form and *The Bases of Design,* by Walter Crane.

Théorie de l'ornement, by Jules Bourgoin.

A Theory of Pure Design, by Denman W. Ross.

[2] Collection presented to Teachers College by Dr. Denman W. Ross of Cambridge. Other examples loaned by friends. Photographs of textile pattern.

the vertical lines of trees cutting horizontal lines may thus harmonize with an architectural setting of columns and pilasters. Repetition in landscape tends to an expression of solemnity and calm, or of harmonious motion. Its effect is to unify and simplify the whole composition.

Fig. 11. Dark-and-Light; Two Values. Subordination and Rhythmic Repetition

Repetition occurs in nature in countless forms, but for students' purposes the lines of trees, hills and mountains, tide lines, boats, flocks of birds and animals, hayfields and streets will afford abundant material. For this, as for all composition work the student should make many studies from nature. He thus has, as we said above, a definite art-use for the drawings and a very strong incentive for learning to draw.

Application

Even for repeating patterns and compositions in line only, there are many possible applications. Here are a few of them: Line and dot border for book covers, incised lines in wood carving, patterns in perforated metal for lamp shades, sconces, and lanterns, embroidered lines, and patterns in kindergarten sewing.

Dark-and-Light (or Notan [1])

Though for convenience the elements, Line, Dark-and-Light, Color, are treated separately in this article, it must not be in-

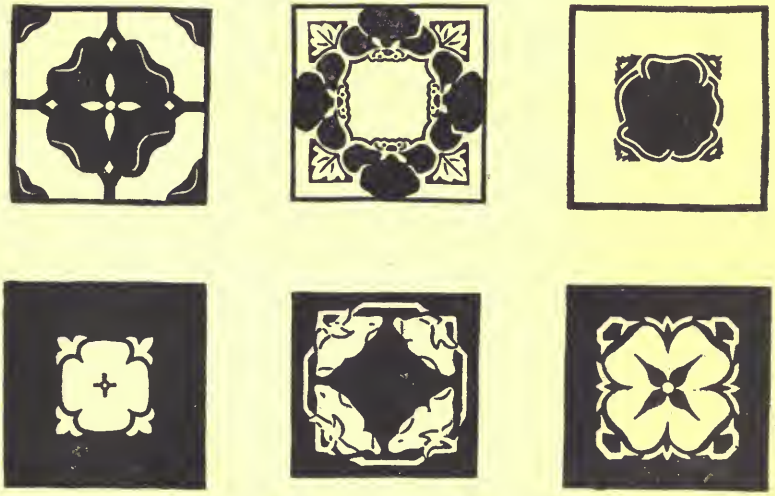


Fig. 12. Dark-and-Light. Two Values. Subordination and Symmetry

ferred that classroom practice conforms to this sequence. In fact dark-and-light exercises should enter the course near the beginning, and color should follow close after dark-and-light. The order would be something like this:

1. A line exercise involving a principle of design.

2. Choose one drawing and see how many good dark-and-light schemes it will give.

3. Substitute colors for neutral tones. This will show how many are the possibilities from even one design, and will develop invention and a sense of capacity.

[1] We have no one word in English for this idea. The Japanese word *notan*, "dark, light," is very expressive and more direct than the Italian word *chiaroscuro*.

The use of tone, varying the quantity of light upon a line design, brings in a new and different kind of harmony. The most elementary form of this is in the contrast of two values, black with white. The most complete is the picture in full tone. The progression is then

Fig. 13. Original Design

1. Two values, black and white. (Figs. 11, 12, 13, 14.)
2. Two values, dark gray and light gray. (Fig. 15.)
3. Three values, dark, medium, and light. (Figs. 19, 23.)
4. More than three values. (Fig. 27.)

Dark-and-Light exercises are the beginning of painting. Here again the Japanese materials are very satisfactory, but it is possible to do all the work with water colors, charcoal, oil paint or even pencil.

Two Values

The problems may be infinitely varied and should differ from year to year.

In Fig. 9 are some of the first attempted.

Fig. 11 might follow these, illustrating Subordination and Repetition, and Fig. 12, Symmetry and Subordination.

Figs. 13, 14, textile patterns, inspired by eastern Mediterranean embroidery, involve not only dark and light but the first step in color study, as they can be executed in blue or red.

Dark-and-Light in Pictures. The Picturesque

The peculiar beauty of landscape which we designate by the term "picturesque" is largely the beauty of dark-and-light. Artists call it "massing" and "spotting."

To understand the structural use of the dark-and-light element in pictorial art the class makes ink sketches in two values

1. From the masters of painting. (Fig. 16.)
2. From nature. (Fig. 17.)

Fig. 14. Variations in Two Values. Original Design

Exercises in dark-and-light, two values, might take the form of those illustrated in Fig. 18. A landscape is composed in line, then many variations are played upon the single theme. The stu-

Fig. 18. Dark-and-Light; Two Values. Exercise with Landscape. Original Designs

dents should use their own sketches from nature. In default of those, the instructor draws the landscape subject upon the board, or gives the class photographs from which to make compositions.

Application

Some eminent illustrators have used two values, black on white, not merely for page decorations but for complete compositions with figures.[1] Blue and white china, and pottery with blue or black patterns are excellent examples of the use of two values in both patterns and pictures.[2]

Metal corners and key plates, posters, page ornaments, designs in gilt or one color on book covers, and stencil designs on cloth and paper are a few of the applications of this element in design.

Three and More Values

With three values, *light, medium,* and *dark,* a new idea is introduced, the *interval.* This medium tone is the element which harmonizes extremes of difference. Both dark and light may float in it. By it the whole composition is unified. To mix this tone in ink wash, to determine its depth and apply it successfully to paper is a matter of good judgment and skilful handling.

Fig. 19. Textile patterns are drawn freehand from historic examples, then used as line schemes for variations in three values.

Figs. 20, 21, 22. Some of the earlier line work developed in dark-and-light of three values.

Figs. 23, 24, 25. 26 are original motifs developed in three or four values.

Landscape. Three or More Values

For landscape and all pictorial work in a few values, charcoal will be found very convenient. It is an especially good medium for those who intend to pursue the profession of painting. For large designs in three or more values charcoal and oil paint are the best mediums.

The paper is covered with a middle tone, dark put in with soft charcoal, light taken out with bread or rubber (Fig. 27.)

Application

Book illustration, and general pictorial work. The mezzotint.[3]

[1] See illustrations by R. Anning Bell and others in *The Banbury Cross Series.*
[2] See collections in Museums—Ming porcelain, Dedham ware, and Japanese pottery.
[3] See article by Sir F. Seymour Haden, *Harper's Magazine.*

Color

The study of color proceeds in three stages:

1. Theory of color, with exercises.
2. Observation of, and copying of good color.
3. Original color composition.

Theory of Color

The science of color may have more or less attention, but the art student's main quest is for color harmony. What constitutes a harmony can only be decided by the appreciations—by a color feeling developed by training and experience.

If one space is to vary from another by *color,* the difference can be in three ways only:

1. Difference of Hue, as red from green.
2. Difference of Dark-and-Light, as *dark* blue, *light* blue.
3. Difference of Intensity—as *gray* yellow, and *bright* red. See diagram Fig. 28.[1]

Exercises involving difference of Hue.

A circle is drawn and divided into five parts (Fig. 28a). The centre is painted a neutral gray of a medium value. The other divisions are painted in primary hues of the same value as the centre, and equal in intensity. This may be repeated in a light or dark key by painting N light or dark. A line design, (Fig. 28d) geometric or pictorial, is chosen and the spaces painted in hues from the circle. The possible differences are two only—size and hue. As there is no difference of dark-and-light or intensity, the beauty of the design would lie in a certain iridescence, suggesting perhaps stained glass.

The ability to paint hues of equal value and intensity is worth much to the artist. The ability to perceive such relations tends to a finer sense of harmony.

Exercises in dark and light colors.

One color is chosen, say Prussian Blue, and is painted in a scale of five tones from light to dark. (Fig. 28b.) A design is

[1] For the statement of the theory of color (and of line and dark-and-light as well) the writer is indebted to Professor Ernest F. Fenollosa.

The reader is referred also to *A Theory of Pure Design* by Dr. Denman W. Ross of Harvard University, and to *A Color Notation* by Mr. Albert H. Munsell. Mr. Munsell has prepared color spheres illustrating the differences and values of color, also scales, crayons, and tuned colors for class room use.

colored in terms of the scale—in one value like Fig. 13 or two or more values.

For illustrations we refer again to blue china, to the blue and white textiles, and to Eastern embroideries. Other hues may be used in like manner.

Exercises in bright and gray colors.

This is the most difficult of all as it requires more appreciation of delicate differences. A simple scale is suggested in Fig. 28c.

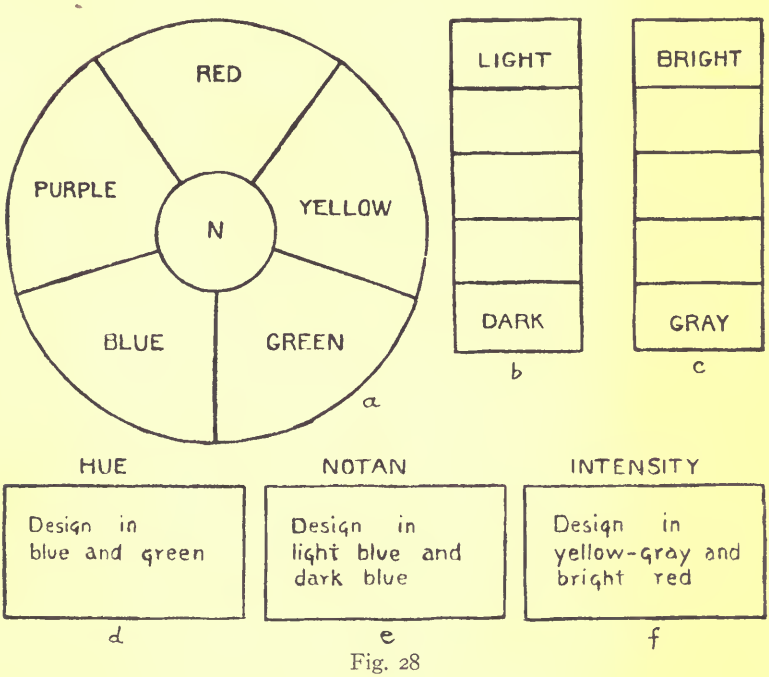


Fig. 28

Perhaps Vermilion is chosen—this is a brilliant hue rather above the medium value. Painting the upper space with pure vermillion and the lower space with pure gray, the intervening spaces are filled with tones of more or less brilliancy according to place. A design should then be colored in terms of this scale. (Fig. 28f). Other hues should be scaled in the same manner.

In the Junior year the study of the theory of color is restricted to these few elementary steps. After some practice in these, the class enters directly upon color composition.

One approach to this is through *dark-and-light* with exercises like the following: A design is painted in three values, (Fig. 20 or Fig. 21) with ink or black water color. Color is then mixed with one, two, or all of these values. The result will be a design with suggestions of hues more or less vague. They will tend to harmonize as there is a good dark-and-light relation, and an equality of intensity. Moreover the neutral gray holds them in solution and unifies them. By diminishing the amount of neutral, one approaches brilliancy. Full harmony of color depends upon many conditions, but in elementary work we try to obtain at least three simple harmonies:

1. Good spacing, which governs the quantity of color.
2. Harmonious massing of dark and light colors.
3. Balance as to distribution of brilliant and gray tones.

Copying

The exercises serve to impress upon the mind the fact of certain fundamental relations of color, but an appreciation of the higher harmonies must come from a sympathetic study of masterpieces of color. To avoid confusion it is best to copy single passages at first, or to make small blotty sketches of the main color scheme. For classroom use there are scarcely more than two kinds of material available—the textile and the Japanese print.

Applications

Printing with wood blocks.[1]

As color harmony depends upon good spacing, good massing of darks and lights, and a balance of intensities it is obvious that the student needs opportunity to try many ways of arranging colors and masses. Choosing rhythmic repetition as the principle with which to try one set of experiments, a unit is designed and cut upon a wood block. By printing this figure in different arrangements, a well-spaced pattern is evolved (Figs. 29, 30). By printing in colors, following the best spacing, there is opportunity for creating numberless color schemes.

There is not space to enter here upon a full description of this process. It is sufficient to say that the patterns may be printed

[1] See article by Arthur W. Dow in *The Manual Training Magazine* for October, 1906, and in the School Arts Book for March, 1907. Also Composition by Arthur W. Dow. Revised Edition, 1908.

on cloth with dyes or oil color,—curtains, draperies, etc. (Fig. 30), or upon paper with dry colors mixed with mucilage, (Fig. 29) end-papers for books. The hand printed stuffs of India are the best examples for illustration.

Stencils

The Stencil is another valuable means of experimenting with many variations of color. The wood block necessarily limits the student to small units, but the stencil admits of very large and complicated figures. (Fig. 31.[1])

Pictorial composition in the Junior year should be carried beyond three values of dark-and-light and beyond the elementary stages of color composition. The charcoal landscape is one good subject for such a final problem including all the principles studied through the year.

The landscape is first drawn in line to decide upon the spacing, then blotted in with a few tones of charcoal for harmonious massing, good tone intervals, and some variety of texture. When *fixed*, water color is washed over the charcoal tones in such hues as the student may decide upon. If the dark-and-light foundation is good the result should be a rich and vibrating color harmony.

Whether the final problem be a design or a picture the essential point is that the experience of the year be summed up in an original work involving a free use of the language of Line, Dark-and-Light, and Color.

Fine Arts 1-2, Object Drawing, Perspective, Water Color Painting, Oil Painting

This is a course in freehand drawing for beginners, and for those who wish to acquire some facility in representation for scientific purposes. Perspective, shading, the technique of pencil, pen and charcoal, and elementary water color come within the limits of the course.

Fine Arts 7-8. Drawing and Painting

Junior students have in this course an extended drill in representation. Mere nature imitation is not considered; the aim is

[1] For discussion of the educational value of stencilling see Walter Crane's *The Claims of Decorative Art.*

to represent forcefully and with character, to see things in their true proportions and tone values, to express the qualities of lines and textures.

Casts, still life (Fig. 32) and the living model, the usual studio subjects,—are the basis for the study of the various principles of representation. In the last part of the year outdoor landscape painting and sketching are practiced when hours permit.

The course prepares the teacher for the rapid blackboard drawing so essential in the presentation of art lessons in the schools. (Fig. 33.) It lays the foundation for the illustration work with figures and landscape, and for the advanced drawing, required in the senior year.

Lecture Course

Fine Arts 53-54. Art Apreciation; History of Art.

A series of weekly lectures in which the masterpieces of architecture, sculpture and painting are critically studied. A historical sequence is followed with required reading. M. Reinach's work, *Apollo, the History of Art throughout the Ages,* is used as a text-book, and other standard authors are consulted as the subjects require. The aim of the course is for appreciation rather than mere historical knowledge. In the beginning there is a discussion of art structure with many illustrations in all fields of space-art, preparing the students to look for qualities and fine relations, for harmony and unity in design and in execution.

Effort is made to show throughout the series that *all* space-art, whether pattern or building, statue or picture, is based upon identical elements, there being only a difference in the degree of harmony. For example, a woven border in a Peruvian tapestry, and the colonnade of a Greek temple are both expressions of beauty by means of Rhythmic Repetition. To understand why one rhythm is so much finer than the other demands *both* historical knowledge and art appreciation.

The course is illustrated by lantern slides, photographs and reflectoscope.

Senior Year

Fine Arts 11-12. Clay Modelling. (Placed in the senior year for convenience, but is open to juniors and may be taken parallel with 5-6, 17-18, and 7-8.)

As courses 5-6 and 17-18 lead to painting and design, so 11-12 leads to sculpture or advanced hand work. The steps are arranged progressively from elementary compositions in incised lines to modelling in full relief. The general order is:

1. Low relief—Designs in incised lines. Designs in one degree of relief. (Fig. 34.) These may take the form of tiles to be glazed.
2. Higher relief—Studies of animals, fruits and flowers. Original designs in panels, to be fired and glazed—or cast and afterward painted in colors.
3. Full relief—Pottery building as a study of line and color. Study of Greek vases and the finer examples of pottery. Decoration of pottery involving design and a knowledge of color. Modelling from life. Composition of figures or animals.

During the course the class copies casts from the Arretine moulds,[1] and any examples that will give an appreciation of refinement of form, delicacy and force in execution and harmony in proportions. Whatever the problem may be, the modelling is undertaken to give an experience in finer expression.

Fine Arts 9-10. Painting and Illustration

This is a continuuation of 5-6 and 7-8 with a more extended studio practice in drawing and painting, and the application of principles of composition to book illustration, landscape painting, figure painting, and mural decorations. Building upon the experience of the Junior year the work is planned in advanced problems in Line, Dark-and-Light, and Color. A rough outline will indicate the general trend, but the course will vary according to the needs of the class.

Line

Drawing from casts, still life, figures, textiles, stained glass, Japanese prints. Original line composition, street scenes, landscapes.

[1] These may be obtained from the Museum of Fine Arts, Boston.

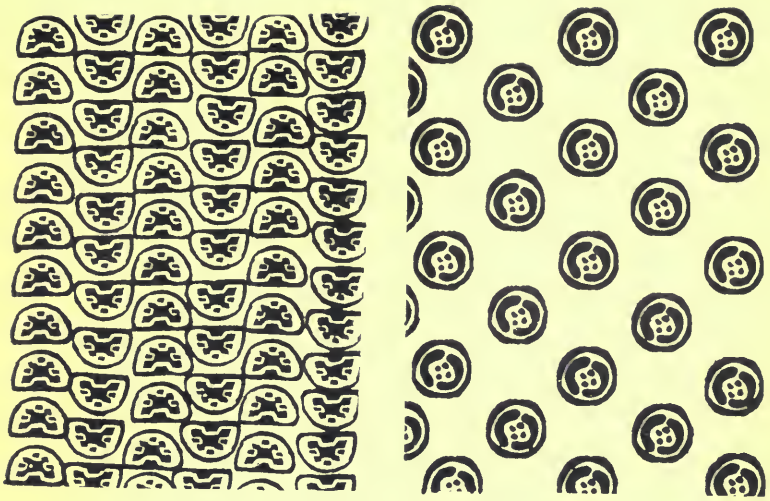


Fig. 29. Wood-block Printing. End Papers

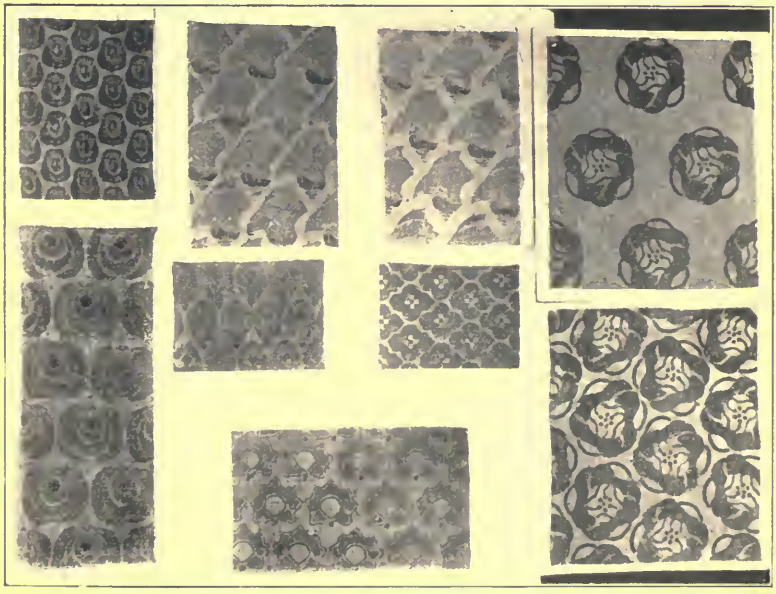


Fig. 30. Wood-block Printing. Studies in Rhythm and Color

By permission of the Manual Training Magazine

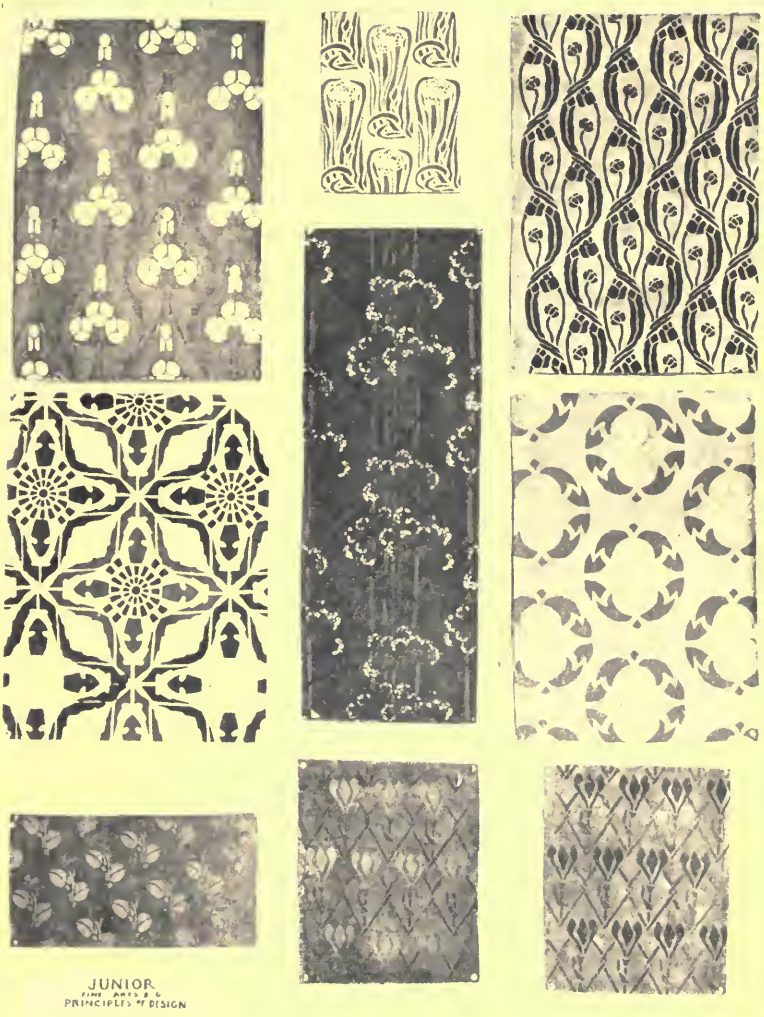


Fig. 31. Stencilled Patterns

Fig. 32. Object Drawing

Fig. 33. Blackboard Sketches

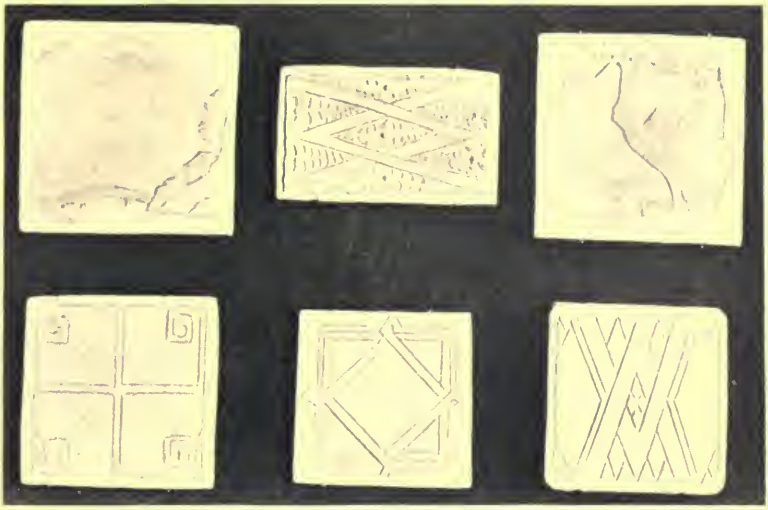


Fig. 34. Clay Modelling; Incised Lines

Fig. 38. Studies for Stained Glass

Fig. 35. More than Three Values

Fig. 36. Sketches from Life

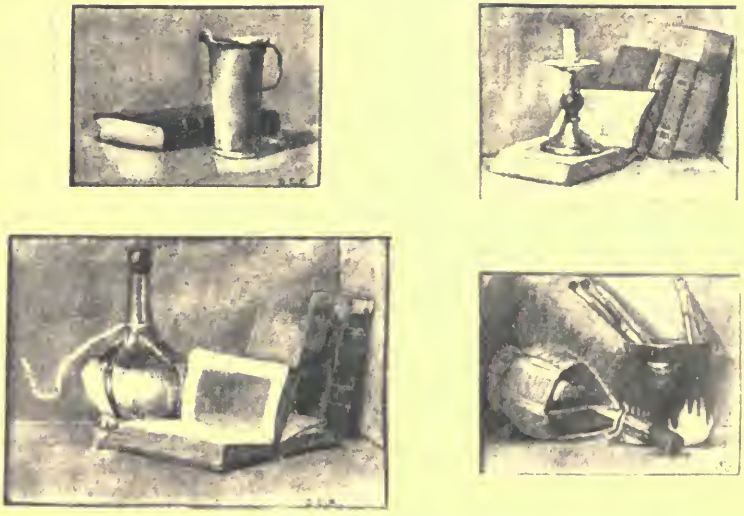


Fig. 40. High School; First Year

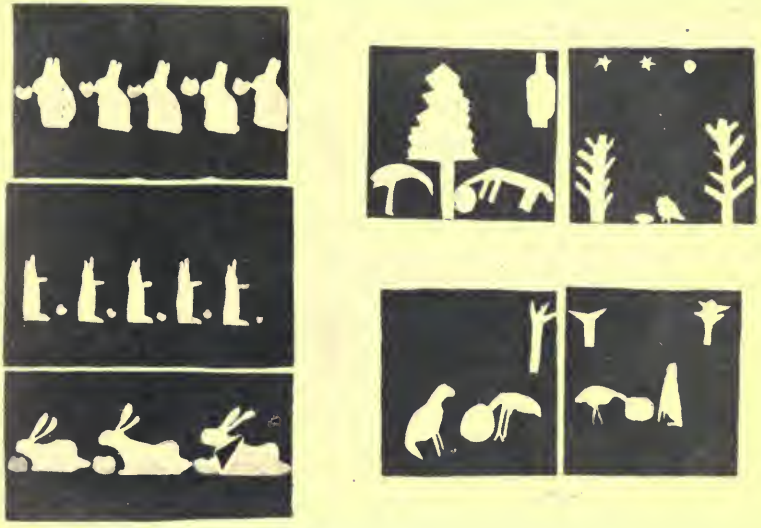


Fig. 39. Children's Work. Rhythm and Illustration

Children's Work. Original Designs for Book Cover

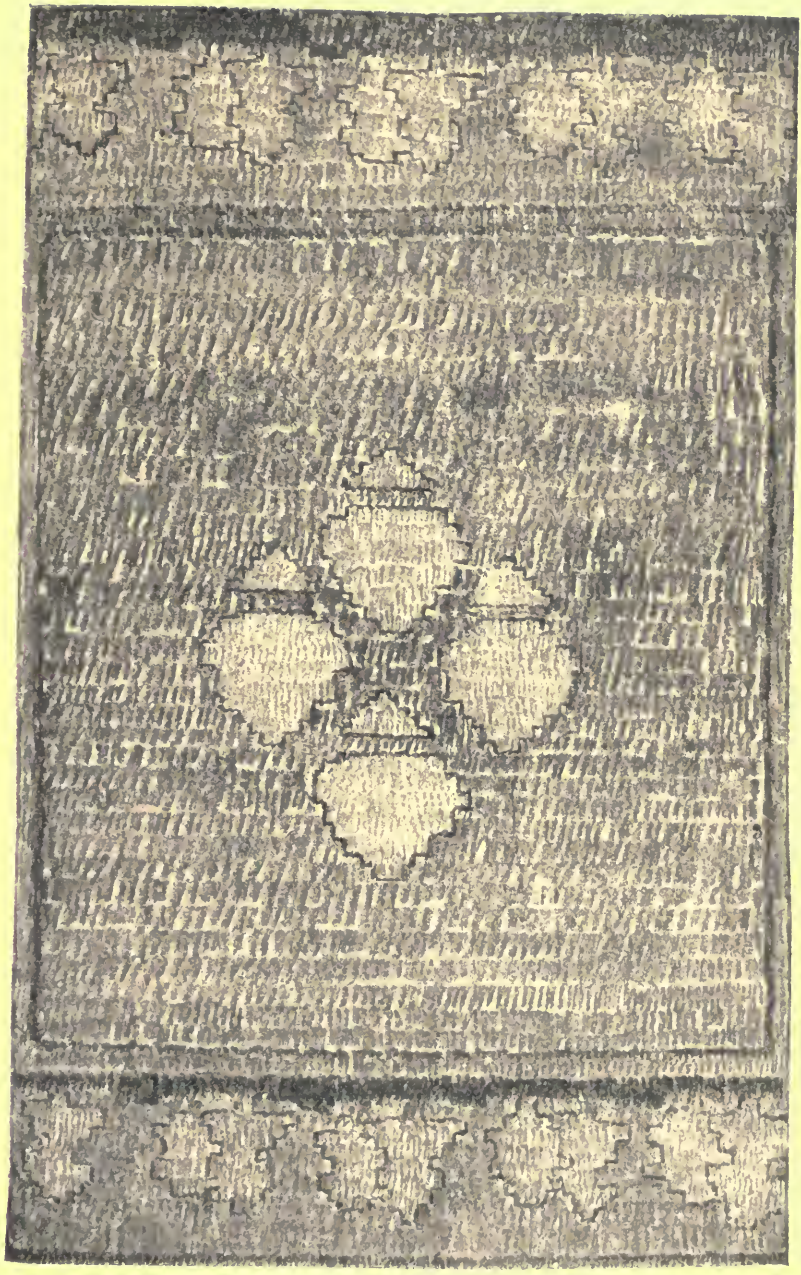


Fig. 41. Rug Design

Dark-and-Light

Neutral scale in seven tones. Designs in terms of this scale. Still life in terms of this scale executed in charcoal or in oil. The effort is toward an appreciation of finer intervals, toward simplicity of tone, and unity in the whole result.

Landscape in five or six values, executed in charcoal or oil—the *notan* of successive planes, the *notan* of the whole (Fig. 35).

Figures from life in a few flat tones of charcoal, (Fig. 36) seeking to express action, character, and life.

Original composition of figures and landscape, as illustrations, as mural decorations, or as easel pictures. (Fig. 37.)

Color

More complex exercises in Hue, etc., but using oil paint as the medium and applying the units of the scales to designs for stained glass, posters, and illustrations. Copying of fine color schemes from textiles and Japanese prints.

Painting still life, in oil, in full color. Original color compositions for book covers, illustrations, posters, pictures and mural decorations.

The students are advised to use color freely, working for texture, quality and forceful expression. The experience of the course is important for art teachers and professional students of art.

Fine Arts 19-20. Advanced Design and House Decoration

This is a second section of the senior class in which the principles studied in 5-6, 17-18, and 7-8 are applied in advanced design.

The first half of the year is devoted to work in special lines of design, as glass, furniture, wall papers and textiles; the last half of the year to complete schemes for house decoration. The general outline is as follows:

Line—Stained glass (Fig. 38), the lead line—copies of fine old glass, research work in the Avery Library. Architectural lines. The lines and proportions of furniture. The composition of pattern.

Dark-and-Light—Scale of seven neutral tones. Copying of historic examples of textile, and arranging the pattern in

a few tones. Original patterns in dark-and-light. The "notan" of metal work. Panels and decorations in neutral values.

Color—Color scales, etc. with application to both historic and original designs. The use of fresco colors; wall paper and carpet designing.

Stained glass in full color.

Landscape as wall decoration.

Book covers and illuminations.

Color schemes for rooms.

The course is of value to other than professional designers as it affords opportunity for a critical study of house furnishing from the point of view of good taste.

SHORT COURSES; AND COURSES IN OTHER DEPARTMENTS

Fine Arts 13-14. Design. An abridged course in the principles of design, for students in manual training. See Fine Arts 5-6.

Fine Arts 115-116. Design in the Kindergarten. This also is abridged from 5-6 for kindergarten teachers. The work is planned for general art appreciation with some studio practice. See Fine Arts 5-6.

The Department of Manual Training (see special announcement, also the announcement of Teachers College) offers courses in Constructive Design, Wood Carving, Wood Working, Art Metal, and Hand Work for the various grades of schools. The Department of Domestic Art (see announcement) offers courses in Sewing, Textile Art, Household Design, and Embroidery.

These are recommended as electives, that students may have full opportunity to create in material, and may see that good design is the basis of all successful constructive work.

Education 63-64. Theory and Practice of Teaching Art

All students entering this senior course must have satisfied the requirements of Fine Arts 5-6 and 7-8, must have completed the fundamental teaching course, Education A, Educational Psychology, and must take, parallel with the art work, Education B, History and Principles of Education.

The Horace Mann Schools of Teachers College with more than a thousand pupils, are open to art students for observation, and in some exceptional cases, for practice in teaching. The Speyer School, with over six hundred pupils, in eight grades, was established as the practice school of Teachers College.

Theory of Art Teaching

This has been discussed at length in the first part of this article. The course, Fine Arts 5-6, Principles of Design, is a fundamental art course for teachers in which the theory and principles are applied along general lines.

In Education 63-64 there is a more detailed study of theory with special reference to teaching. This involves a knowledge of the methods of art teaching which had their beginning in the late

Renaissance, of the effect of such teaching, of the methods prior to the Renaissance as far as they are known, and of the methods of Oriental peoples. As there are two distinct points of view which we call "Academic" and "Synthetic" respectively, it is necessary to distinguish them carefully and to know their history and practical working. Observation of expert teaching and of the conditions under which work must be done in elementary and secondary grades prepares the student for practice.

Each member of the class arranges a tentative course in the form of a lesson plan, with illustrations describing in detail the presentation, and the method of working out each lesson in the classroom. Each student also serves as assistant for a specified term, then undertakes a definite course of lessons to be given under criticism.

The art teacher must thoroughly understand the organization of the school, and have full knowledge of the character of the curriculum and the principles followed in the general conduct of the school.

When there is a natural relation between the art lesson and some other topic the art teacher takes advantage of it. The opportunities are many to ally the art work with history, mathematics, geography and literature. Obviously there is an intimate connection between the manual arts and the work in design and drawing. But the art course to realize its purpose must be a unit in its aim, through all grades. It must stand, first and last, for growth in critical judgment and appreciation of harmony.

Art Courses for the Elementary School

It is superfluous to describe courses in detail as they have already been outlined, discussed and illustrated in the Teachers College Record, Vol. VII, No. 4, and Vol. VIII, No. 1, in articles by Mary Chevis Upham, and Ethelwyn Miller of the Horace Mann School, but a brief summary will indicate the main lines of work.

Kindergarten and Primary Grades

It does not seem necessary to enter upon a discussion of the degree of aesthetic appreciation possessed by young children. If the work in space-art gives opportunity for choice as to size, arrangement and color, it is then a beginning of something which in

a later development will involve appreciation. The question is what faculties will be used by and by in creating harmonies however simple, and how much exercise can and should be given to these faculties in these early stages. If the child arranges a few units in a border (Fig. 39) or places a little picture on a page he is using a rudimentary appreciation or judgment as to rhythm and fitness that lays the foundation for future expression. It is no more necessary that the design should be *applied*, than that a *song* should be applied. If the child has created a little melody of line or color, complete in itself, he has taken the first step in art. Applications will easily follow, and very naturally.

"Picture Writing." "Free Expression"

The academic method introduces a large amount of work in representation, under the headings given above, carefully avoiding anything that appears like design. There is no doubt of the value of this free illustration, but it is not strictly art work. It is usually a mere record of fact put down with one purpose only—that of telling a story. This is like the picture-writing of the savage peoples, and prehistoric man, simply statements of occurrences.

Design, for young children, is sometimes objected to on the ground that it is "abstract," while the "free expression" is advocated because it is "concrete." Mr. Fenollosa has shown that just the opposite is true—the rhythmic border, being complete in itself, is concrete while the illustration, merely giving ideas of "man," "dog," "house," etc., is pure abstraction.[1] No one would advise the introduction of pictorial *composition* into these lower grades. Orderly arrangement will take care of itself provided there is some form of exercise involving good spacing, contrast of tone and simple color scheme—in fact *design* whether it takes the form of pattern or picture.

Upper Grades

The children will have had experience in creating in simple ways and are now prepared to study more difficult line themes, to observe more differences of tone, and work them out in scales

[1] Lecture before the Eastern Art Teachers Association, 1906, by Ernest F. Fenollosa.

of three or five; to observe nature's form and colors and to appreciate the color and composition in historic art. Drawing and painting of still life, of animals and figures, and of outdoor landscape should be practiced. Design may have special applications in the manual arts. House decoration and room furnishing will give practical direction to studies in good form and color.

The progressive training through all grades in a perception of fine relations of space, tone and color, and the skill acquired in execution is an asset alike to the one who goes on to the higher grades, and the one who leaves school to enter the ranks of wage earners. The industries need trained minds more than trained hands.

Art Teaching for the High School

In Vol. VII, No. 3 of the Teachers College Record Miss Lilla A. Nourse has given a full description of the art courses in the Horace Mann High School, illustrating with pupils' work and explaining the application of synthetic methods.

Building upon the training in the elementary school the high school art teacher arranges a progressive series extending over the five years, beginning with simple spacing, and ending with some advanced work in full color. In principle, the course would be that of the college course Fine Arts 5-6 simplified. This is a theoretical arrangement for a school in which art is required in all years. But in fact, the art work of secondary schools is not on a satisfactory basis, owing to the disturbing element of college entrance requirements. This puts art in the elective list for the majority of high schools, and makes a consecutive series impossible. Until the college recognizes the cultural importance of art training, this unfortunate state of things will continue. Happily there are already signs of a change.

As conditions are now, the high school art teacher is forced to make each year a unit, or if the classes are small, to give personal or group instruction.

Two illustrations will serve to show the character of the high school art course as a training in skill and appreciation. Fig. 40 shows a set of still life drawings, first year, in which the effort is for expressive and forceful line, for quality of touch, for harmony of parts and for suggestion of color. Fig. 41 is a design for a rug, fourth year, executed with wax crayons on gray paper. The

first step was a study of the structure of the rug—a question of spacing and proportion. It must have a centre and a border.

As motifs for design for centre and border the teacher suggested that the pupils use forms connected with their summer experiences. The modification of a form through weaving was explained and illustrated. Then the pupils arranged the symbols of their choice in groups and rhythms. Throughout the whole lesson there was the one purpose, *to design a rug*, and the design was adapted to realize that purpose. This one problem involved observation of nature, drawing from nature, study of a process and its application in historic art, and an appreciative use of the art language, Line, Dark-and-Light, and Color.

Equipment of the Department of Fine Arts

For the work of the courses designated above, the College provides six studios, two of them very large (this number is soon to be increased to nine) an exhibition room and lecture rooms. The studios, work-rooms and shops of the Manual Training and Domestic Art departments are used in the various courses allied to the Fine Arts. From the Drake collection of copper and brass the college acquired many large examples of the finest quality, shape and color. The Ross collection of textiles contains examples of silk brocade, tapestries, embroideries and printed stuffs, illustrating the growth of textile design through the ages. Students have the use of a loan collection of Japanese prints and books, with the privilege of copying and of using them in teaching. The Bryson Library of Teachers College and the University Library supply all the material needed for research work and historical study.

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